

some bare allusions (pp. 412, 436, 442, 496, 500), which give no adequate conception of the causes and consequences of that memorable incident. So, Methodism is elaborately sketched, while there is but a meagre account of the supremely important modifications effected by Napoleon and the Revolution on the Catholic Church in its relations with the State—when, as the author remarks, “the mediæval was transformed into the modern state.” It is not that we should wish the omission of anything in the portions which the author has allowed himself to expand—indeed, we know not where the student would find within the same compass the facts concerning the confused and multitudinous sects of Protestant America; but we should greatly prefer that the rest of the subject were treated on the same scale. Professor Fisher evidently has all the materials at his command, and he would perform a real service to the English-speaking peoples of both hemispheres if, in a subsequent edition, he would give them, what he is so well able to do, a complete history of the Christian Church, on a larger scale, enriched with references to the authorities.

Of course, in a book covering so vast a surface and treating of innumerable topics which have been the subject of bitter controversy, it would be easy to raise points for discussion, but this would be unfair. The author's method is necessarily dogmatic; he has no space to waste on debate, and he can only present the conclusions at which he has arrived. Even if the reader may not in all cases agree with those conclusions, he cannot but respect the learning and candor which have dictated them. The whole work is informed with a reverent and believing spirit, and its impartiality is abundantly tempered with true Christian charity.

Guatemala, the Land of the Quetzal. A Sketch. By William T. Brigham. A. M. Charles Scribner's Sons. 1887. Pp. xv., 453.

MANY parts of Mr. Brigham's book certainly merit high praise. In these days, when so many books of travel and description are conceived and written and published on the fly, it is good to meet with such proof of careful investigation and matured study. Few writers have so painfully qualified themselves to treat of the unfrequented regions of Guatemala, and few have made so faithful an examination of the best literature of the subject. The 200 pages recounting Mr. Brigham's personal adventures and expeditions along little-travelled routes are of unusual freshness and interest, even if it must be admitted that his botanical knowledge and enthusiasm sometimes blind him to the limits, in that direction, which ought to be observed by a book designed for general reading, and that, at times, he indulges in a too indiscriminating transcript of his note-books. His account, too, of the foreign and domestic trade of Guatemala is of great value, and his estimate of what the country might be made to contribute to the food-supply of the world, under proper management, is based upon careful observation and inquiry. In his generous appendix he has grouped a great deal of scattered but important information, together with lists of plants and of cabinet and dye-woods, and a well-selected bibliography.

At the risk of making our commendation of Mr. Brigham's performance seem grudging, we must allude to some of the defects with which, in our judgment, his work is handicapped. His style, where he lets it alone, is not open to serious objection, but, unfortunately, he has chosen to write a large part of his book in what is neither English nor Spanish, but a washy mixture of the two. Such a dragging in of needless Spanish words—sometimes italicized, some-

times not, usually translated (which heightens the offence), often left without hint of their meaning (and that gives his practice the appearance of mere whim)—is unworthy of an author who really has something to say, as Mr. Brigham has. It would have to be considered, in any case, as a breach of good taste; but what must be said when, as is the fact, the Spanish thus pitchforked in is very inaccurate? Mr. Brigham seldom uses more than isolated words in Spanish, but even so he manages to get the gender wrong twice (pp. 91 and 307), the accent misplaced or omitted countless times, and three common words misspelled (pp. 147, 283, and 299). In the three instances of his use of a phrase containing the preposition “for,” his word is *por* where it should have been *para*. Thus to violate good taste and grammar at the same time is inexcusable. The chapter on Central American mythology might better have been omitted. Mr. Brigham confesses that he is not able to handle that subject critically, and the world does not care to have the old stories over again at the hands of one who is not. Some parts of his chapter on Guatemalan history are so epitomized as to be unintelligible; for example, he speaks of the desire of Barrios to “renew” the confederation of Central American republics (p. 291), without having intimated that it had ever been dissolved. We have also noted here two or three minor errors in statement of facts. We must refer, in addition, to the surprising number of *obiter dicta* which the author allows himself. A certain painting causes him to refer to Sheol in a way that shows him entirely to misunderstand the nature of that Hebrew receptacle of the dead (p. 89). Citing Dr. Stoll's classification of the Indians of Guatemala, which is mainly based on language, he is moved to add his opinion that, one day, there will be a classification of the tribes and races of mankind “in which language will play no part” (p. 271). He cannot state the fact that the law of Guatemala is codified, without congratulating the country that it did not adopt “the result of the tinkering of village Solons and the decisions of wiseacre judges, as is that heterogeneous mass, amorphous and illogical, the common law.”

The publishers evidently intended to do the handsome thing by Mr. Brigham, and as far as paper, type, and binding are concerned, they have left nothing to be desired. In their most ambitious attempt to give the book an attractive appearance, however, they have made a sad failure. We refer to the abundant illustrations, nearly all of them from the author's photographs, which are almost all so blurred in the mechanical process of reproduction used as to be practically worthless. It is also a misfortune that in the lettering of the coat-of-arms of Guatemala, which is figured on the cover, there should appear a gross misprint.

BOOKS OF THE WEEK.

- Bastian, A. *Die Welt in ihren Spiegelungen unter dem Wandel des Völkergedankens.* Berlin: E. S. Mittler & Sohn.
- Bastian, A. *Ethnologisches Bilderbuch. Mit erklärendem Text.* Berlin: E. S. Mittler & Sohn.
- Bigelow, J. *The Paints, Works of Benjamin Franklin.* Vol. v. G. P. Putnam's Sons. \$5.
- Brown, Rev. W. K. *Gumethics; or, the Ethical Status of Woman.* Funk & Wagnalls. 75 cents.
- Caro, E. *George Sand.* Paris: Hachette; Boston: Schoenhof.
- Chérot, H. *Étude sur la vie et les œuvres du Père Le Moyne. (1602-1671.)* Paris: A. Picard; Boston: Schoenhof.
- Classified and Descriptive Directory of the Charitable and Beneficent Societies of the City of New York. 2d ed. The Charity Organization Society.
- Cradock, C. R. *The Story of Keedon Bluffs.* Boston: Houghton, Mifflin & Co. \$1.
- Crawford, E. M. *Paul Patoff.* Boston: Houghton, Mifflin & Co. \$1.50.
- Crowninshield, Mrs. Schuyler. *The Ignoramuses: A Travel Story.* Boston: D. Lothrop Co. \$2.50.
- Cruzer, Mary. *The Vanderheyde Manor-House.* Worthington Co. \$1.25.
- Darling, Mary Greenleaf. *Gladys: A Romance.* Boston: D. Lothrop Co. \$1.25.
- Darwin, F. *The Life and Letters of Charles Darwin: Including an Autobiographical Chapter.* 2 vols. D. Appleton & Co. \$4.50.

Footsteps of Jesus. The Pentecost Series. E. & J. B. Young & Co. \$2.50.

Fine Arts.

THE ACADEMY EXHIBITION.

THE autumn exhibition at the Academy contains a number of portraits, but good ones are the exception rather than the rule. “Portrait of Prof. G. L. Andrews” of the West Point Military Academy, No. 152, a fine, soldierly looking gentleman, by J. Carroll Beckwith, is good, and both the firmly modelled head and the blue coat with officers' trimmings are well painted. “Portrait of Rev. Dr. Storrs,” No. 98, and “Portrait,” No. 267, both by W. M. J. Rice, are clever pieces of painting, and, though somewhat monotonous throughout, are broadly handled and comprehensive, with an aspect of being complete works, and noticeable for the successful rendering of character. In “Portrait,” No. 279, by Eleanor C. Bannister, a well-drawn seated figure of a gentleman in a fur-lined cloak, there is strength and vigor. The figure is well placed, and so lighted as to make the head the point of interest in the composition; and if the head itself is a trifle dry in painting, there is no such fault to be found with the hands, nor is there anything to be said in disparagement of the treatment of the drapery. These are painted simply and cleverly, and are given just the proper amount of importance to play their part in the ensemble. Mr. Stanley Middleton's “Portrait of Miss L.,” No. 320, a head and bust of a lady in profile, is solid looking and luminous, and is noticeable for careful drawing. All of these are good portraits, and all of them evince knowledge of the painter's art and intelligence in exhibiting it. But besides these there are a round dozen of portraits hung about in the different galleries to which not a word of commendation can be given. It is not necessary to mention them all, but there is a particularly bad one of “Henry Ward Beecher,” No. 367, by A. J. Conant, in the west gallery, and another at the head of the stairs in the corridor, “Portrait of Two Children,” No. 84, by Eliot Gregory, and yet another “Portrait,” No. 198, by F. Tuttle, in the east gallery. What good purpose is served by exhibiting these canvases and their fellows at the Academy exhibition we cannot imagine. The Academy's Committee of Selection should not forget that when they admit this sort of work they rob that which is really meritorious of any distinction they may be supposed to have in their power to confer. It may be said that this is “only an autumn exhibition,” but if it is impossible to hold a good exhibition in the autumn, would it not be better to have none at all?

In landscape the present exhibition makes a creditable showing. “Harvest,” No. 242, by J. Alden Weir, is a delicate transcript of an effect of early moonrise in the long twilights of August. A grain-field occupies the foreground of the picture, with part of the grain cut and shocked up, and in the rising ground in the middle distance some clumps of trees and bushes are seen with the pale bluish sky behind them. It is artistic in feeling and tenderly painted, though to the realistically inclined it seems somewhat thin and lacking in decided modelling. Its chief charm lies in the feeling of atmosphere which pervades it and in the quiet repose of nature at the close of day, which the half-cut grain-field, deserted by the harvesters, and the pale moon rising over the horizon poetically suggest.

In "Looking Back from the Beach," No. 122, a small landscape hung in the north gallery, Mr. George H. Bogert, like Mr. Weir, has taken an effect of early moonrise for a subject, but at an earlier hour. In Mr. Bogert's picture, which depicts a sandy stretch of shore with higher ground beyond towards the horizon, the sun, which is back of the spectator, has not yet gone down, as the presence of broad shadows covering the foreground of the picture while the higher banks are yet bathed in light, clearly attests. The sunlight is feeble, and tints the white sand and the herbage with the rosy glow of evening, and the eastern sky is seen still lighted up by the sun's last rays, where the full moon is slowly coming up beyond the hills. This little picture shows truth of observation and a sympathetic way of rendering the effect of nature. It is well painted and is a really subtle bit of color. In the corridor we find a fresh, breezy sort of picture of a plain with a road leading across it to a little hamlet nestled among the trees in the distance, which suggests the influence of Claude Monet somewhat in the decided frankness of some of the color, and which certainly has excellent qualities of light and atmosphere. It is painted by Mr. Joseph H. Boston, and is called "The Road to the Village," No. 52 in the catalogue. An interesting study of sunlight on the grass in a meadow with a group of trees at the horizon is "Sunlight and Shadow," No. 145, by Arthur Hoerber, whose ability as a painter of landscape is also well shown in a larger picture in the east room, "The Road Across the Moors," No. 171, a study of a gray-day effect with a clouded sky, which keeps its place well behind a line of hills darkly outlined against it. In the large landscape with sheep, "Autumn in Picardy," No. 254, by Roswell D. Sawyer, though it is hard and dry in painting, and has the effect of a mural decoration rather than a picture, there is good composition and careful drawing of trees, this last being a merit sufficiently rare in American landscape painting to make it worthy of remark. "A Summer Day," No. 298, by Edward Gay; "The Marsh," No. 303, by E. L. Field, a gray-day effect, broadly and effectively painted, but crude in color; "The Flatlands of New Jersey," No. 308, by R. W. Van Boskerck; "The Month of October," No. 346, by Bruce Crane; "A By-Road in Picardy," No. 400, by Emma E. Lampert, a picture of a roadway overarched by trees, with sunlight falling in patches on the ground; "Autumn Near Munich," No. 150, by Robert A. Eichelberger, and "November Snow," No. 300, by Walter L. Palmer, in which dazzling sunlight shining on snow and the spray of a waterfall tumbling over rocks is painted

with much truthfulness of effect, are other good landscapes. In addition to these there are more or less important works by such well-known painters as H. Bolton Jones, W. S. Macy, J. Francis Murphy, William Sartain, F. K. M. Rehn, and Reginald C. Coxe, the last two of whom are represented by pictures of marine subjects.

As for figure painting, there are fewer contributions from prominent men, and what there is of them is not always of the best. Mr. Herbert Denman, whose excellent picture, "The Trio," at one of the exhibitions at the American Art Association's galleries, will be remembered, however, has undertaken a rather difficult subject in a life-size figure of a young woman in a white dress, lying at ease in a hammock out of doors, and has been in the main very successful in painting it. In this picture, "A Midsummer Day Dream," No. 310, sincerity of purpose and sobriety of execution are distinguishing characteristics. There is good honest work in the painting both of the figure and its landscape setting, which deserves hearty commendation. The tone of the white dress in shadow, like that of the head and hands of the figure, is delicate and agreeable; the more so, perhaps, because of the contrast with the light and dark greens of the grass and trees, which appear too vivid and lacking in air. However that may be, it is an interesting canvas, and one of the few important figure pieces in the exhibition.

"Tambourine Player," No. 274, by George B. Butler, a three-quarter length figure of an olive-skinned girl with a tambourine in her hands, is a picture which occupies the centre of the wall in the south gallery. The girl is excellent in character, and the artist has succeeded in getting a pleasing ensemble in his picture, though we may find fault with his methods. It is neither simple in execution nor frank and unaffected in color. It possesses, however, a quality once greatly hankered after by some of the painters in the Society of American Artists, a few years ago. It is called "tone," and is most easily attained by rubbing dirty color over clean color, and then rubbing it off and beginning over again. Others obtain it by using varnish and diluted bitumen as a medium in painting, and still others by scouring the picture with pumice stone, and then piling on more color, to be scoured off in turn when it is hard and dry. Other honest qualities are so evident, though, in Mr. Butler's picture, and there is so much in it that is good, that it is perhaps invidious to dwell on this quality. This painter's other picture, "Boy with Sling," No. 378, in the west gallery, is a full-length figure of a boy in the simplest of clothing,

standing with a sling held in his hand. The figure is firmly planted on its feet, and is strongly modelled. The head is well drawn, and, like that of the "Tambourine Player," is good in character and expression. Near by is hung a picture called "The Melodies of the Forest," No. 300, by Charles E. Moss. In an exhibition which may be justly denominated "commonplace" it is refreshing to find more than one picture the object of which is the study of the nude. "The Melodies of the Forest" is a good conscientious study and nothing more, it is true, but the artist, in placing his figure in a sort of sylvan surrounding with grass and trees, and putting a pair of pipes in the boy's hands, has had the skill to do so without detracting from the effect of his study of the model. The flesh is painted in a light key, and is cleverly modelled without excessive depth of shadows.

"Evening at the Lake," No. 186, by William S. Allen, is a little picture of a young lady in a white dress seated on a boat landing on the shore of a lake. Before her the placid water, with boats tied at their moorings floating on its surface, stretches away to the distant shore, where the last rays of the setting sun light up the trees and a single white sail of a passing boat. It is a charming bit, in which the painter has struck a delightful note. It is refined in color, truthful in effect, and in every way pleasing.

"Flowers of the Carnival," No. 180, by C. D. Weldon, a picture of a childish figurante in the ballet sitting in the wings of the theatre, with flowers about her; "Fishing for Minnows," No. 114, by Dora Wheeler, a rather large canvas representing a boy and girl in a boat, which floats in the shallow water at the edge of a pond reflecting the deep shadows of trees on the further bank at the top of the picture; "Shadow Decoration," No. 327, by Charles C. Curran; "A Difference of Opinion," No. 237, by W. H. Lippincott; "Helping Sister," No. 42, by Frank A. Aiken; and "Our Camp in the Rocky Mountains," No. 238, by A. A. Anderson, in which a hunters' camp with figures, and horses, and a man skinning a grizzly bear, are realistically painted in a landscape with tall pine trees and rocky ledges and cliffs of the mountains in the distance—these are some of the most noticeable compositions by figure-painters. There are not so many flower-pieces as usual in the corridor, nor so many pictures of still life. Of the former in the present exhibition there is one excellent one, "Jacqueminot Roses," No. 67, by Matilda Brown; and of the latter, "Still Life," No. 86, by A. B. Shepley, a study of shrimps and oysters, is worth mentioning for good qualities of color.

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